Cultural* Encounters, Amerta
PFS MOVERS: PFS 298
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Margit Galanter
Advisor, Lynette Hunter

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Study Overview

Over the course of this group study, I have been slowly building a positionality-in-motion as it relates to Amerta Movement. As a United States artist, I am curious how to relate to the fact that I have been practicing a movement form that was instigated by a Javanese man Suprapto Suryodarmo, from the context of his life and culture; to bring into deep conscious practice the complexities of practicing this form specifically in relation to US global power, a basis of indigenous genocide, imperialism, and race relations from a legacy of slavery; and was curious to examine some major responsibilities and perspectives that are important to address in relation to cultural appropriation and cultural extermination. What took place were some attempts at developing a Practice-as-Research methodology roadmap that is embedded in an ethic of right relation and cultural justice. My intentions were to start to define the subtle relationships between culture-bearing, the sensing-experience, and cultural appropriation.

Much of this is in process, moving slowly, and will be filtered through my movement, facilitation, activist, and choreographic practices over time, and the readings and writings that came out of this quarter provide a framework and foundation for much that remains in the compost. The readings and ideas are endless, and part of my work was to sort through some of the many piles and curate texts that could directly support my studies at this time.

One of the largest takeaways in this time has been to work with a framework of "both-and" +/or "paradox" because I kept on finding different worldviews bump against one another and saw their respective values as well as their use to sit alongside one another. Some of these paradoxical phenomena are: that to practice forms from cultures not my own is inherently a challenged and challenging act, and at the same time, I am a lineage steward of these forms, and Amerta particularly was developed through intercultural dialogue, and provides keystones for new approaches to intercultural dialogue; the reality that there is an incommensurability to the harms done in cultural extermination and that there is a simultaneous value in being in the practice of trying, of #landback, of decolonizing dance; that decolonization is indeed not a metaphorical proposition, and at the same time creative practice and praxis can be a source for reimagining beyond the limitation of facts; the fact that things feel so very very personal and at the same time not at all, and that personhood or identity is in a constant state of change, in context, in time and condition; and finally that in modern living, we are all in the predicament of the body-mind-spirit-earth Cartesian colonial split and therefore could benefit from body-earth practice, and yet as a white person who benefits from settler privilege, I hold a responsibility in relation to the harms done that baffles a potential sense of rest.

What also took place and where this research was nested was in and through a collaborative research support process with Diego, Rosemary, and Sarah, which enabled sharing, focus, synchronicity, and growth.

Amerta Movement and a Just Practice as Research

For this independent study, I am developing a field of inquiry and simultaneously am watching it unfold. I have been examining subject material and also through this, learning how Practice-as-Research can be a dynamic and working process in the context of my academic studies here at Davis. Through this study, I intend to begin to identify my versions of practice as research as they have developed over the decades of my work, and how these approaches could be further explicated and therefore made more evident through this material. My questions revolve around lineage practices, movement meditation practices from a culture not my own, a deep inquiry into the complex of decolonizing embodiments, and the role of creative practice in interaction with these realms.

Specifically, I am giving attention in this writing to *Amerta* Movement, the form developed by Suprapto Suryodarmo (Prapto), a Javanese movement artist and my teacher and friend. He passed away just over one year ago, and he was my mentor for twenty years. Amerta Movement is a unique form in that it is a syncretic free movement meditation practice that is rooted in Javanese cultural ontologies and poetics, while being a highly experimental approach that has developed through intercultural dialogue and sharing.

The practices and view of Amerta have much to offer in somatics, experimental and outdoor movement practices. The practices offer many ways to expand and shift one's relationship with one's surroundings and ways experientially and collectively to support the inheritance of the connections of all things, aka mending the wreckage of contemporary Cartesian dominant Capitalist culture. Amerta is valuable not only for the perspectives it can offer to a conversation on belonging and connection with land and place, but also the way the movement practices have been shared also bring to question hard and fast ideas of a lineage form. It offers a different kind of way for the practice to be experienced, which in a most basic way to say for now, is called *the garden sense.* Through the movement meditations, one experiences a lessening of identification, which translates into dialogue with flora, fauna, and the richness of life, itself.

At the same time, as a practitioner both facilitating and practicing a form that emerged from Java, Indonesia, there are major concerns to contend with, such as cultural appropriation, colonization of indigenous practices, and about the challenges and responsibilities that come with sharing the work. As a person who is Jewish, urban, settler, and has benefited from white and settler privilege, there are a set of concerns that I would like to write with and through. I would like to identify some of these concerns and spend time with them, in the hopes of both deepening my understanding of these issues, and also contributing to the collective necessity in these times for thoughtful

reflections on positionality and cultural change. With the reality that “decolonizing is not a metaphor,” and a commitment to somatic abolitionism, these conversations require many perspectives and conversations.

So part of this reckoning relates to sitting in the “both and of this,” or the interstices of the kinds of powerful connectivity that arises through the movement experience, and the responsibility that comes with right relation.

Amerta Movement is a free movement form that grew out of Prapto’s early practices in meditations (Vipassana and the Javanese *Sumarah),* in movement experiments outdoors in temples and natural environments, and then his own creative experiments in sharing this work both amongst people from Indonesia, as well as students internationally.

Making Kin
A vibration of connection
To build capacity
So that we can do the work

Making connections
Coming back again and again to the sensorial, bodily experience
Alternations, the both-and

Swerving with movements (Jose Esteban Muñoz)
Decolonizing movements (Linda Tuhiwai Smith; Eve Tuck and K Wayne Yang)
Braiding languages (Robin Wall Kimmerer)
Paradox (mg / Reverend kyodo angel williams / Eugene Gendlin)
Coupling and Decoupling (Dennis Leri)
Dialogue in Movement (Suprapto Suryodarmo)

Manking sense through the sense of movement as a space for returning to again and again.

Amerta Movement, Encounters
Aka: My American White Biography

When I was a college student, I applied to a school semester through *School for International Training* in Bali, for Fall 1990. My girlfriend at the time was planning to go to Bali to study mask making, and I wanted to experience fieldwork as an anthropology major, so to be honest I fabricated up a scholarly intention that Bali was a place I could learn about the way that dance was a part of life, culture, and ritual, and that way we could travel together.[1] I was at Brown University, an Ivy League school on the East Coast, with the tremendous privilege of a family who could pay for my education. And when my pursuits were academic, I had their full financial support. Jewish parents are big on education, and my family impressed upon me from an early age that learning was the way into all access.

I am a queer feminist who grew up in New York City, of Russian-Lithuanian-Ukrainian descent. This story ends up with my 30-year relationship with Indonesia and a two-decades' deep practice in the Javanese free movement form, Amerta Movement.

The kind of privileges afforded me enabled me access to the many movement experiences, activism, adventures, and ritual practice over the years in Indonesia. How does my positionality, and all of its changing and changing, help me to wade through the complex waters of what it means to practice a form originated from one human from Solo, Java, who traveled the world teaching his life art practice -- Suprapto Suryodarmo (Prapto) and Amerta Movement, a man who just passed away a year ago?

At that time, after the semester abroad, I dropped out of college, took a PELNI boat to Singapore to renew my visa and moved to Yogyakarta for several months where I engaged in study with the feminist and women's movement, which branched into human rights activism, with which I was engaged alongside of studying the Indonesian martial arts form PPS Panca Daya in Yogya. Thus began a magnet which drew me to Indonesia again multiply over decades, the next stay being in 1995, when I taught at University of Gadjah Mada for a year and continued these studies in movement and movements. Due to large economic inequities, it was very easy once in Southeast Asia to live on a dime (or Indoensian Rupiah) for months based on the current exchange. Yogya at the time had a culture of *kolompok diskusi* (collective study groups) and I was drawn to the autodidactic collective learning models I experienced in those years that imprinted

[1] This was the first time my traveling to Indonesia with a girlfriend that went South, but less dramatic than the second time.

methodologically until this day; they were resonant with the collective learning models I was developing with friends and colleagues at home in the U.S.

The generosity of spirit of so many new friends in Yogya enabled me access into potent collective spaces that shape me still. As a *boule* (white foreigner), the power dynamics were complex, even for the Supraptos (no relation to Prapto) who took me in like family, further easing my capacity to live abroad. What were we all receiving from one another, and was it reciprocal? I think about this frequently, and have sat on many sides over the years, trying to “give back,” “advocate” “share in life,” “be a good relative,” “support” and “continue friendships” over these decades. Friendships across continents have been hard to maintain, even now with Whatsapp, Zoom, Skype, etc. The distance is psychic, language-based, and all literal differences that branch from there.

Now, twenty years into the practice of Amerta Movement, again and again I contend with what it means that I practice a movement form originated in Indonesia and ask myself about how to engage with the work in reverence of its cultural heritage, with a deepening relationship to the worldviews from which it emerged, and in inquiry with the violence and complexities of cultural appropriation.

Cultural appropriation is cultural extermination.[2] This is never so obvious as tourists wearing sarongs in Kuta Beach, Bali, or a mass of folks invading the Capitol on February sixth, 2021 with several of their figureheads such as Q-shaman dressed in vaguely Viking-certainly-”as”-Native-American-getting-back-to-”their roots” furry garb. But of course it is more pervasive and insidious than these examples, the stealing of patterns, extraction of teas, plant medicine, farming techniques, art practices, Constitutions, and on and on, so much so that sometimes it is indetectable. These very practices are aesthetic / expressed acts that are on the front end of the perturbation and destruction of economic, shared, and spiritual systems that systemically rupture indigenous cultural life. Cultural appropriation is even all the more insidious because it is part and parcel with the invisibilization of indigenous people living and thriving here now on Turtle Island (aka U.S.A.) as well as abroad, so native peoples are distanced into a fantasy of the past, denying current incommensurable harm. The extermination comes from overlooking the lives and livelihoods of the communities and tribes from which the appropriative acts were extracted. In the panel on Indigenous struggles against appropriation from which some of this awareness can be attributed in my studies, the speakers mention that at first there needs to be recognition, and from this comes a sense of accountability, and from this, responsibility to practice in a good way.

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[2] Tajëëw Beatriz Díaz Robles, Unión de Médicos Indígenas Yageceros de la Amazonía Colombiana, Daisee Francour, Shaldon Ferris, Sócrates Vásquez García "Indigenous Resistance & Struggles Against Cultural Appropriation" Cultural Survival Forum 2020 https://www.culturalsurvival.org/news/indigenous-resistance-struggles-against-cultural-appropriation

Now, the question of cultural appropriation when it comes to Amerta Movement is complex on many levels.

Prapto evolved the practice both on his ancestral land of Java, in conversation with Indonesian colleagues, as a maverick outsider to dominant art practitioners finding his own creative forms, and also simultaneously with international colleagues and students. The practice at foundation is about movement dialogue and intercultural dialogue, and the non-violence of intercultural sharing. Even though, indeed, Prapto was a visionary teacher and artist, he also collaboratively formed the practices to support each person to develop their own growing, and in that way be in movement with others from “the garden sense,” in interdependence, in circulation with others. This is an aspect of what movement dialogue means, that it in movement and spoken conversation, it is a dialogue each from one’s own story. The work invites each person to sensorially experience their own cultural story, and to move from there. In my experiences with Prapto over 20 years, I found his capacity to meet a person where they had the potential to grow uncanny, and to weave in conversations and teachings of Javanese cultural life, traditional and contemporary, offer contexts for intercultural art gatherings that were structured organically and well beyond in subtlety and richness than any I have experienced in the totality of my artistic, academic, and life experience. The layered experience of dialogue, shared learning, intercultural exchange would happen in large-scale planned events, and also through the smallness of the movement of a dyad or a few people.

I have collaborated with Prapto in dialogue in so many ways, it is hard to give a picture, but some versions are: the support of artists in a village to create a performance festival for their nearly-lost traditional arts, inviting artists from all over Indonesia and internationally (as in the Sharing Art in the Rice Fields of Lampung, Sumatra - 2019); the enfolding of facilitated discussions on intercultural dialogue into a gathering on a book opening, as a way to bring an international group of artists together to talk (ASTI / Arts University, Solo, Java, 2014); Nested in a festival on arts and ecology, Prapto’s prompt to bring together all the groups - permaculture practitioners, improvisational dancers, and scientists, to engage in creating a ritual together; and simply inviting in all the folks in a large group of movers who are Feldenkrais practitioners to move together so we could see how they move particularly and communicate through movement.

Once Prapto responded to a question I had about what dialogue is by sharing with me that true dialogue arises when each person can speak from their own position; meaning at times a person will denigrate themselves as student and at other times place themselves above, and in dialogue, there is a mutual curiosity. This is a kind of ethic which can be shared in movement and verbal conversation. From this response, we practiced moving from our own position in a group, finding a “dialogue in we” fro our own story. This kind of group movement had a vibrant quality in which I could feel my own sense of self and togetherness quite uniquely.

There are so many tools within the Amerta constellation that can provide keystones for intercultural dialogue, and have great value to share in the context of art, community, and daily life. And yet, at the same time, there are inherent issues of concern, of access, of potential appropriation that are bound up in the practice of Amerta. What does it mean when groups of international folks come to Indonesia having studies with Prapto, or worked with him in their home country, never having spoken Indonesian, let alone Javanese language? Movement, expression, and use of English have been so powerful for these exchanges, and has often been the international language for sharing the work. Prapto has taken Javanese poetics and infused them into his use of English: eg: one's own signature as "sign-nature."

The fact that so many people have had access to Prapto's teachings throughout Europe and North America is through an organic network that grows by where people could host, apply for visas, and offer an organized student body to teach the work. This is about money and resources. I imagine if we were to take a map of the world and chart out where Amerta took place, there would be some very interesting data analysis in relation to cultural tourism in Indonesia. I would like in my upcoming research over the years take time to interview some of the brilliant Javanese, Sumatran, and Balinese colleagues who have practiced Amerta, and ask them some questions about how access to the practice.

There is also an interesting problematic that Amerta is a form which is highly experimental, and Prapto developed it in a very particular syncretizing of the Javanese mystical meditation form Sumarah, Vipassana, traditional Javanese poetics, free movement outdoors, and the movements of daily life. it was unlike any other form being developed at the time (80's and 90's in Indonesia), and I am quite curious about the relationship between access and abstraction, about experimentalism and access; what does a person's life need to be oriented towards that they can find the time and place to study something that is so outside the daily machinations of traditional and contemporary mainstream cultural life, and of course, making a living? Amerta Movement now and around the latter years of Prapto's life was coming into a greater acceptance, but it was quite outlandish for decades. Part of what made its acceptance come into being was the tireless work of Prapto, along with Diante Butler, his colleague and partner, who worked tirelessly in interreligious communication and dialouge throught their organization Dharma Nature Time. The weaving and connecting and communication nature of the work made it unlike anything else, and then perhaps over time was the very thing that allows for moving towards acceptance and access.

I do not have the answers to how to live a life in resistance to appropriation, although I am learning protocol and in deep study and practice in what decolonization of dance practice could be for a just transition in these precarious time, to move toward right relation.This is something I live in dedication to over decades. It is not a fixed process that comes to completion, but rather a moving target that shifts as the context of which I am part surely continuously changes in concert.

Often sit in the synapse between grief and grievance when I allow myself to receive the enormity of the problems that come from it, the grief of dispossession, genocide, displacement, disembodiment, and indeed, dignity. I get uppity and on a soapbox and share articles, make classes where I offer my points of view, but really the way I see it, we are all sitting in the fire together.

> "I always say, grievance is a form of impatience and grief is a form of patience"
> Anne Anling Cheng[3]

With the acknowledgement of the devastations of cultural extermination comes a capacity to feel, and with that, I hope an ethic that will allow for a reckoning, and a commitment to accountability, which may lead to some radical reimaginings of how I teach, share, facilitate, and practice. I am currently working in some collective study groups with white folks, with settler colonizers, where we are asking these questions of what it means to practice forms that are not from our culture of origin, and what a decolonial land ethic could actually look like in real terms. It is a start.

[3] Anne Anlin Cheng and Kevin Quashie in Conversation: 'Racialized Embodiment and Political Life Beyond Resistance, Feb 11, 2021, tdps, UCBerkeley.

Resources and Readings

The texts I have been reading/ resources:
“Land as Pedagogy,” Leanne Simpson
“Ghetto Environmentalism,” La Pa
“Decolonizing is Not a Metaphor “
“Talk on Movement Dialogue,” Emma Meehan online
“Movement Meditations,” Suprapto Suryodarmo (trans. Butler)
“Movement Roots," Julie Nathanielsz
compare:
Diverse Bodies, Diverse Practices
Embodied Social Justice, Rae Johnson
“José Muñoz, Then and There,” Tavia Nyong’o

Practice Resources
Workshop with mayfield and dohee lee
Amerta Movement Practices with Laura O’Brien, Claire, conversations with Katya, Keith, ….
Embodied Social Justice Summit, talks with: Amber McZeal; Nkem Nforo, Karine Bell; Dr. Sara King; Panel with 3; Rae Johnson; Dr. Angel Acosta; DR. KESHA FIKES, DR. RAE JOHNSON, DR. SARÀ KING, REV. ANGEL KYODO WILLIAMS & PRENTIS HEMPHILL; Rev Angel Kyodo WIlliams, and Kai Cheng Thom.
Sessions with Laura O’Brien, Mara + Frances, Claire Osborne, Helen Edwards, Julie N + Katya Bloom.
Dialogues with Keith Miller, Katelyn Stiles, the Urthdance Group, T4A

Currently in Practice
***For Pragmatics of the Useless,* Erin Manning**
***A Sense of Brown* Jose Esteban Munoz**
Chinese Med: Group with cm > what does it mean to practice a tradition not our own?
I would like to write several vignettes of writing + …… ?
Julie and Katya > Amerta practice
Mara + Frances > Amerta practice

Intend to read
***Decolonizing Methodologies* Linda Tuhiwai Smith**
Kevin O’Connor’s article
Finish Donna Haraway’s video

Considering
My Grandmother’s Hands, R M with a deeper lens this round
Sandra Reeve articles, read overview

Interviews
Christina K
Diane Butler

Writings and Notes

Original Intent of Study

My intention was to explore intercultural movement practices, Amerta Movement and Wild Goose qigong. The first is a contemporary experimental movement meditation form instigated by Javanese movement artist Suprapto Suryodarmo, and the latter is a traditional Taoist qi practice purported to have originated in the Kunlun Mountains, China c. 3000 years ago, shared through family lineage until it was popularized by Yang Meijun in the 1980's. From the wellspring of practice and curiosity, I intend to articulate some of the ethical and cultural concerns of working with lineage practices outside of my ancestral line and cultural background; situate these practices hxtorically and contextualize; move; dance with the richness of lineage and lines and their unique travels; interview some practitioners; and articulate how they might offer perspectives on lineage through their dialogic natures.

Writing from Practice, January 15, 2021

After Diego's offering:

I find myself so stimulated by Diego's movement offering, so happy to have the window opened about another's practice. I am so full of my own research and my own facilitation, and this provides a context for crosspollination. I am so fast and so so slow. I am sitting with my questions around protocol, around how do I create a way for being here, for right relation? Something comes up in the grace of being offered another cultural perspective / a person's life research and how it manifests in the now / that it is a part of circulation > (Oval - purification through circulation) - I have so many perspectives I am interweaving that sometimes I feel like there is no space for the other. And this is also in relation to rhythm, poetics, prosody, how the pacing of my research sometimes feels so turgid as to need to continue, and yet …. This small piece, these small pieces, I can trust, I really feel this, I can trust because of the shared agreements and because of the shared intention, and really more than that because of the resonance, that I can desire enjoy like to receive this.

Writing Intents, January 29, 2021

CONTINUE TO DEFINE AMERTA

SCOTT AND THE FORMS THAT WERE ORIGINATED / TUNING

Land as pedagogy / a decolonial project / storied land / non-violence for non-violence / what is a decolonial dynamic practice right now? Paradigms of protocol

TO HOLD THE REALITY OF APPROPRIATION AND ALSO THAT I HAVE INDEED STUDIED THESE FORMS

BODY-EARTH AS ONE STEP
WHAT ARE SOME STEPS TO TAKE?

MY OWN BACKGROUND AND ASSUMPTIONS ABOUT BODYNESS

MY OWN PRIVILEGE AND HOW IT LED ME TO THESE STUDIES - INDONESIA, LANGUAGE

Discussion of Embodied Social Justice

- Relaxation for system to change (Sara King) science
-

AMERTA:

1) GARDEN SENSE / INTERCULTURAL
2) AUDIENCE / EMPTY AXIS / IDENTITY
3) DIALOGUE
4) CONSTELLATING / INCLUDING SELF
5) Circulation / being in the Line / flowering blossoming
6) Moving from the Back of the Head / soul of the sole
7) Windows
8) Starting with Breathing with Living communication for the rethink of life, itself
9) Creative, LIFE!

THE WINDOWS, the BOTH AND

REsponsibility to the lineages themselves, and to developing intercultural communications
Dont we need all the things?

Resmaa Mekenaaan / SUGGESTIONS THERE

What to do?
How to use the tools of Amerta to sit with this in deep reflection/

Question prapto asked when came to seeds in 2008 - why so black and white,. V garden sense

The need to hold all of these truths

The kind of feeling that can arise in the practice
FELT EXPERIENCE OF FALLING BACK / MOVING FROM THE BACK OF THE HEAD

Some experiences with New Landings
And with mayfield + dohee
Sharing Time > batu brak

What else?

Writing Practice, January 29, 2021

Prompt from Rosemary: Ask a question or several questions without the intention of making answers. Staying in the question(s), see what happens:

How to be with these different truths
>that my actions inherently based in colonization
>that the process has changed me and given me capacities to support others
>that we are in an ongoing process and everyone has something to contribute

What would I even do - give up what I love? No… rather create a forum and space for more shred inquiries…. To give respect to lineages …. And to use for great change

To get out of the trap of essentialist but with the pain of the extractivism

How to act without extraction?
How to honor my lineages?
How to learn from a way of working (amerta) that opens up different points of view
To be aware when naive

Being a part of the systemic problem
I am in it too
I suffer from it
I have no deep roots, nor a place to “go back to” - where would that even be?
There is so much stress and tension in living these days
ZOOM,
Letting sitting sinking and settling take place

WHAT IF

Prapto transmitted this to who needed it
And linage jumped around
What if everything was how it needed to be?

What is collective liberation?

The space that feels good
To sink in and feel
To receive all the grief
To open windows

I am still mourning his loss
And here in honor of his life

Writing Notes, February 5, 2021

This week, reading Decolonizing is not a Metaphor, and spent all of last weekend in the Embodied Social Justice Summit. I feel inspired by Rev Angel Kyodo Williams / > PARADOX, HOW IT ECHOED MY BOTH AND. and I think it is from there that I want to write, about

The PARADOXES that:
One of the great challenges in our dominant culture is Mind-Body split
Somatic forms and experimental improvisational movement forms help to bridge this
& I am in an inquiry on what is to decolonize dance
PARADOX: This split is inherently linked to racial capitalism, and body knowing is a basis for a different view
PARADOX: Amerta offers tools for how to practice this, and as a way of life
And it is from a culture that is not my own, I study forms not from my culture
PARADOX: the form was created interculturally, and does not follow a LINEAGE model, rather garden ,intercultural, etc
PARADOX (Rev Angel) That the bodily knowing is personal and not personal at all > this is like Prapto / Amerta : lessening identification + finding your positions for Interindependence
Shepherd point line point v garden sense, gardening.
That we are in a time and place where we have access to cultural practices, and there has been harm and appropriation in waves and waves
The work I study is bringing greater receptivity to the land I am on
This settling into settled land is not an easeful project

As I become more in relation to the land I am on, there is a sense of kinship
And as I study history, native american studies, it calls more into question how there is a need for DEEP REPAIR
I would like to define a LAND ETHIC (NAS257 project)
How is decolonizing the MiND not enough (fanon / tuck / wang / etc)
What is a practice of actually #landback
What happens when, what is the value of doing practices that support people tp have greater consciousness and enact with greater connection?
How to do this all in a good way?

CELEBRATION
I want to be in the inquiry of decolonizing from the place of connection and movement dialogue
My joy is in the movement creation of meaning
In moving, from breathing in living communication, with the breathing of life itself.
PARADOX, and its spaciousness as celebration
Breathing
togetherness
acknowledgement

FRACTURE
ALL THE QUESTIONS
The deep grief
Fervor + fight + struggle

Making Kin
A vibration of connection
To build capacity
So that we can do the work

New Landings
A space for creative practice, for inquiry
To receive experience of
Body-being-with-environment, and the challenges that come with it
Breathing in living communication

The noise all the noise, the need to question
The deep responsibility that comes with sensing, with grief, with acknowledgement

Sensing, the answer and not the answer

BOTH AND

Writing, that as I write _____, it invokes making kin, an evocation

Words dripping with connotations, like affect, even like decolonizing, so used, Its not It
The language from sharing time, from the garden sense

I want to commune
With language, with the land, with one another
Art brings this into being

I wish I was so sure. And yet, I dont really believe in that kind of security
I have never been so sure,
And yet my motor is powerful, i nurture my spirit,
so much comes when we come together

Composting, the arc of a whale's journey
So deep under the water, emerging again and again

These gaps, the spaces of the unknown
They are the blessing, lessening of identification
They are the breathing with.

Writing Notes, February 12, 2021

The View:

The view:
Of "Both And," of Elsewhere (Tuck + Yang), of Minor (Manning), of "then and there (Muñoz), paradox (Rev Angel, Gendlin)

"The language of sense" gave munoz a way to further describe
The politics of being and being-together-in-difference (Munoz)

PAR> following my nose, by felt sense, not rationally-based

Readings

Finished "**Decolonization is not a Metaphor**"
> Ethic of incommensurability > guides moves to unsettle innocence / Reconcilitaion is about rescuing settler normalcy
>Fanon's perspectives will require a change in the word
>"*When you take away the punctuation*
>Unsettling rather than complementary. **Its not an "and" it's an elsewhere**

José Muñoz, Then and There, Tavia Nyong'o
He was developing, at the end of his life, an approach to brownness capacious enough to brush up against blackness, Asianness, and indigeneity without subsuming any of these into an amorphous identity.

Johnson, Don Hanlon, Ed. *Diverse Bodies, Diverse Practices: Toward an Inclusive Somatics* + Johson, Rae. *Embodied Social Justice.* Routledge, London and New York. 2018
R Johnson > Freire, Dewey, Somaticists ….Embodied Inquiry / Methodology
DH Johnson > A book with different voices

"I always say, grievance is a form of impatience and grief is a form of patience"
Anne Anling Cheng
Anne Anlin Cheng and Kevin Quashie in Conversation: 'Racialized Embodiment and Political Life Beyond Resistance
Feb 11, 2021

But it is an aestheticism staked in a radical discontent …. ?

The language of sense
Lineage

Else
Sensing and oral language
where > language / new syntax
Poem or song or video
What is decolonizing …
Authentic process to find essence (crystallization) not just for yourself
Vibration / gong / micah